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which was in the poet's mind. Dante, the scholar, had a passion for truth. He loved with the mind. He adopted the psychology of his day, which made the affections of the heart depend on the perceptions of the mind. "Thou shouldest know," says Beatrice, "that all have delight in proportion as their vision penetrates into truth in which every understanding is at rest. Hence may be seen how beatitude is founded on the act that sees, not on that which loves, which follows after." Hell is to lose the good of the intellect; in Purgatory love is set in order by fixing the attention on the true nature of the virtue to be achieved; in Heaven one moves upward by beholding the beauty of truth enkindled along the stairway of the eternal palace. The nine hierarchies of angels gaze into the Point of Light, and their love is generated and measured by the intensity of their vision. The empyrean is "pure light, light intellectual, full of love." We moderns emphasize the emotional element in love, but Dante laid stress upon its close associations with the perceptions of the mind. To us God is the pitying Father; to Dante he is the revealing, intolerable Light. Dante's mysticism was seated in his intellect and not in his heart. Love in his thought had an intellectual quality which is not so prominent in ours. While Dr. Carpenter clearly states the commanding importance of love in Dante's philosophy, he does not give to his readers quite the same impression of the nature of love which is felt by the readers of the *Divine Comedy*.

These slight criticisms, however, should not blind us to the great merits of a volume of ripe scholarship, rich in spiritual insights, which accurately and vigorously describes the soul-tragedy and victory of one whom Lowell called "the highest spiritual nature that has expressed itself in rhythmical form."

CHARLES ALLEN DINSMORE.

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TRAITÉ DES HÉRÉTIQUES; À SAVOIR, SI ON LES DOIT PERSÉCUTER, ET COMMENT ON SE DOIT CONDUIRE AVEC EUX, SELON L'AVIS, OPINION, ET SENTENCE, DE PLUSIEURS AUTEURS, TANT ANCIENS, QUE MODERNES. Par SÉBASTIEN CASTELLION. Édition nouvelle, publiée par les soins de A. OLIVET, pasteur de l'Église de Genève. Préface de E. Choisy, professeur à l'Université de Genève. Genève, A. Jullien. 1913. Pp. x, 198. 3fr.

This famous treatise in behalf of a more merciful handling of "heretics," and in favor of a toleration for which the age in general was not ready, was occasioned by the burning of Servetus. Only

three copies of the original French edition are known. Whether Castellion was its sole author is perhaps doubtful, but to him is due the largest credit for an utterance so prophetic of the future, if so unpopular in his own day. It must always stand as one of the milestones in the progress of religious liberty; and it is well that it has been given a fitting reproduction.

WILLISTON WALKER.

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THE RISE OF THE MODERN SPIRIT IN EUROPE. GEORGE S. BUTZ, Ph.D.  
Sherman, French, & Co. 1912. Pp. 293. \$1.25.

This is a series of lectures on the social, scientific, and literary aspects of the Age of the Renaissance, whose chief merit is its clearness and convenience of arrangement, and its excellence of proportion. It will prove a useful manual for college courses "primarily for undergraduates," and may be profitably employed to supplement the ordinary narrative histories of the field with which it deals. Dr. Butz's work, however, is far too superficial to be of much value for more advanced students. It contains few new ideas, is based on secondary authorities, and despite the over-laudatory foreword of Rev. George W. Richards, it can make little claim to critical scholarship. The judgments are often too far-reaching to inspire confidence. To call Alexander VI, bad as he indubitably was, "perhaps the very worst character in all history" (page 172), demands a courage not altogether enviable. There is much mixed metaphor. Ulrich von Hutten "dashes off a quiverful of philippics." The book is marred throughout by many careless mistakes and misprints: "Ezzalino da Romano," page 154; "Chevaleur Bayard," page 156; "*litterae humanieres*," page 154, are characteristic examples. On the other hand, the work is a significant illustration of the recent growth of the broader conception of history as a record of human achievement of all sorts, economic, artistic, scientific, and literary, as well as political and constitutional. It covers a very wide range, and though it never penetrates beneath the surface, it has the merit of giving the reader an adequate impression of the wonderful versatility which characterizes the age with which it deals.

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